

73
Catalogue of an Exhibition

of

Etchings of the
Seventeenth Century

With an introduction and biographical notes
compiled by David Heppel

Frederick Heppel & Company
4 East Thirty-ninth Street
New York

March 4th to April 6th, 1909

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THE etchers of the group which forms the present exhibition have none of that universal character such as we find in Rembrandt. For that very reason, however, each artist attaches himself the more closely to his country and the history of his own period.

Callot's curious gipsy talent is associated with the old court of Lorraine during the sojourn of Madame de Chevreuse and "Monsieur" (*Gaston d'Orleans*), at a time when these personages found it convenient to be out of the reach of Richelieu. Again he is associated with Richelieu himself, when he engraved a series of plates to commemorate the Cardinal's great triumph at the fall of La Rochelle.

Hollar is identified with the court of Charles the First, with the London of the Fire and the Plague, and he was taken prisoner at the capture of Basing House.

And if Ostade immersed himself in the simplest scenes of peasant life, and the Dutch Etchers of Pastoral, under the influence of Claude, withdrew into their arca-dian world, it is not too much to see in this a reaction against the stirring times through which their country had passed during the period of the Spanish occupation.

The present exhibition is largely the work of Dutch etchers, and it will be noticed that the Rembrandt School is not included in it. This is because there was so much in the Dutch School that was independent of the work of Rembrandt.

"Rembrandt* was not the school in epitome, as a hasty enthusiasm might assert. With all his breadth of sympathy, his insatiable curiosity, he was not quite universal. The life of animals, the growth and beauty

*Lawrence Binyon, *Dutch Etchers of the Seventeenth Century*.

of trees, the motion of the sea waves,—none of these attracted Rembrandt deeply, and here, to supplement him, we have the work of Potter, Backhuysen, Ruysdael, each developing his peculiar vein. . . .

“Of the whole social life of the Holland of that day we know practically nothing but what its paintings tell us. . . . Had these paintings not survived, what a blank would be left in our conception of this country and its history! Most countries that have left us great art have left us also great literature, and each is the complement of the other. . . . There was, no doubt, a certain amount of literature produced in the seventeenth century in Holland; but it does not penetrate to other countries . . . and if seventeenth-century Holland has only expressed herself in painting she has known how to express herself with marvelous fullness. Never before, and never perhaps since, has pictorial art been so universally the speech of a nation; never has it been more various and abundant. Instead of being the hand-maid of religion or the adornment of a court, it is now for the first time itself; full-blooded, active, exuberant, scorning nothing, attempting everything. Modern with all the added richness that the modern spirit allows in life and art, it reflects the just pride and joy of a great nation arrived, through incredible struggle and privation, at victory and peace. . . .

“An excellent tradition was begun which lasted through the century. Nor was this tradition due to the creative impulse of one man. . . . Rembrandt came near the beginning, but he did not start the period. One cannot say precisely how this great tradition began; it seems as if the flowering time came all at once throughout the country with the mysterious suddenness of spring.”

DAVID KEPPEL.

CATALOGUE

JACQUES CALLOT (1594-1635).

Extract from Meaume's Catalogue of Callot's Etchings.

"Callot is one of the glories of the National School. As an etcher he has never been surpassed, nor even equaled, and indeed France has always considered as one of the fairest flowers of her crown of art the famous engraver of Nancy. He died more than one hundred years before Lorraine lost her independence.

. . . In our day there are many people who do not realize that Lorraine has had an individuality of her own, her own laws and privileges, a distinct constitution, that she was governed by independent sovereigns answerable only to God and their swords.

"Callot, when a child of twelve years old, ran away from his home at Nancy, meaning to journey to Rome and study art. It was in the spring of 1606 the young fugitive departed on foot, almost without money, and quite without influence, relying entirely on his face and his good luck. He was soon obliged to join a troupe of gipsies who were going to Florence. There he was recognized by merchants from Nancy and was taken home to his parents. He ran away a second time and was again brought home, this time by his elder brother. In 1608 Callot's parents finally permitted him to go to Rome, where he studied under Thomassin. In this atelier too, studied Claude Deruet (see his portrait, No. 4 of this exhibition). Callot left Rome in 1611 and went to Florence, where he obtained favor and a pension from Cosmo II de Medici. . . .

"He early cultivated his wonderful and unequalled talent for drawing on a very small scale the most varied and intricate subjects which he seemed to be able to produce at will from his imagination. His passionate taste for the grotesque had come back more strongly than ever. In 1622 Callot returned to Nancy where he received a most flattering reception from Henry II of Lorraine. . . . One must recognize in each one of his prints that he employs the needle as an inspired poet and employs the pen to record his thought. He expresses at the instant all his thoughts, just as they come to him. This

facility of conception always united to a boldness and vivacity of hand did not prevent him from attaining in his finest plates a great beauty of general composition. . . .

"The beautiful enemy of Cardinal Richelieu, the famous Duchesse de Chevreuse, took refuge toward the end of 1626 at the court of the Duke of Lorraine, whom she hoped to draw into her intrigues. A series of splendid *fêtes* were given in her honor, and these *fêtes* have been immortalized by two of Callot's greatest plates" (the *Parterre de Nancy*, No. 9 of the exhibition, and the *Carrière de Nancy*, No. 8 of the exhibition). These two plates were dedicated to Madame de Chevreuse, by Callot, and the letter of dedication, delightfully characteristic of the time, is given by Meaume. In 1629 Callot was called to Paris to engrave a series of plates in honor of the great triumph of Cardinal Richelieu and Louis XIII, the siege and capture of the great Huguenot stronghold, La Rochelle. In 1630 Callot returned to Nancy where he remained until the time of his death, and where he had frequent conversations with Gaston d'Orleans, "Monsieur," who at that time was taking refuge at the court of Lorraine.

1 **The Martyrdom of Saint Sebastian.** (Meaume No. 137)

First state of two, before the address of Israel Sylvestre.

2 **The Same.**

Another impression, also in the first state.

3 **St. Nicholas Preaching to the People.** (Meaume No. 140)

Second state of three, before the address of Israel Sylvestre.

4 **Portrait of Claude Deruet.** (Meaume No. 505)

Painter to the Duke of Lorraine.

"Through a relative who resided at Nancy, Claude was fortunate enough to secure an introduction to Claude Deruet—painter-in-ordinary to the reigning Duke, Henry II. . . . Born in 1588—at Nancy, it is supposed—he went to Rome as a lad and studied under Antonio Tempesta and Cavalier d'Arpino. Returning to Nancy, Deruet painted portraits and decorative designs. His work attracted attention outside of Lorraine. Louis XIII took lessons in painting from him not without profit, to judge from a portrait in *gouache* of the painter by the king, which is treasured in the manuscript department of the Musée Lorrain, at Nancy.

"Deruet, whose position—he had received letters of nobility in 1621—enabled him to play the *grand seigneur*, received the young stranger graciously and consented to employ him as one of his assistants."

George Grahame, *Claude Lorraine*, p. 18.

Early state, before the plate was retouched.

5 **The Combat with Swords.** (Meaume No. 595)

First state, before the number thirteen. Pendant to the succeeding.

- 6 **Combat with Pistols.** (Meaume No. 596)
First state, before the number fourteen. Pendant to the preceding.
- 7 **The Catafalque of the Emperor Mathias.** (Meaume No. 597)
- 8 **Carrière de Nancy.** (Meaume No. 621)
First state of two, before the address of Israel Sylvestre. This plate and the succeeding were engraved by Callot in honor of a visit of Madame de Chevreuse at the court of Lorraine.
- 9 **Parterre de Nancy.** (Meaume No. 622)
First state, before the address of Israel Sylvestre.
See note under the preceding.
"Très-belle piece." *Meaume.*
- 10 **Fair of Gondreville, in Lorraine.** (Meaume No. 623)
"Très-jollie piece." *Meaume.*
"This is one of the most admired of Callot's plates, and it is extremely difficult to get a fine impression of it and especially one in which the distance is clear." *Gersaint.*
- 11 **The Great Stag Hunt.** (Meaume No. 711)
Second state of four.
- The Two Great Views of Paris.**
- 12 (a) **The Louvre.** (Meaume No. 713)
Extremely rare. Second state of four. On paper watermarked with the monogram of Charles IV of Lorraine.
- 13 (b) **La Tour de Nesle.** (Meaume No. 714)
Extremely rare. Second state of four. On paper watermarked with the monogram of Charles IV of Lorraine.

ADRIAEN VAN OSTADE.

"Among the *Genre Painters* of Holland, Adriaen Van Ostade holds, both as painter and as etcher, the first rank. He was born in 1610 in Haarlem and then went to school to Frans Hals. At that time his fellow-student, Adriaen Brouwer, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition. In Haarlem, where his entire life was spent, Ostade died in 1685.

"Scenes from the family and social life of the peasants, single types from this class, Ostade represented with the entire satisfaction of an artist who finds his subject absolutely sufficient and who handles his medium with ease and certainty. He feels with his models a full contentment in their limitation to the narrowest kind of life; but an all-pervading humor never fails in his pictures.

"Ostade treats the technic of etching in a curiously painter-like manner. He avoids the distinct line and the definite contour, he expresses the modeling with masses of uneven little strokes, and shows his figures well lighted against a dark background. With his apparently aimless little strokes he attains most charming and transparent shadows, most wonderful modeling of form and the truest expression of texture — more than all, however, he attains a warm, soft, chiaroscuro, which gives atmosphere and feeling to the representation."

Kristeller, *Kupferstich und Holzschnitt*, p. 369-370.

14 **Mother with Two Children.** (Bartsch No. 14)

15 **The Singers.** (Bartsch No. 19)

From the collection of the Duke of Aremberg.

16 **The Painter.** (Bartsch No. 23)

From the collection of Henri le Sec des Tournelles.

One of Ostade's prettiest plates.

"Particularly interesting is the etching in which the artist has represented himself painting at an easel."

Kristeller, *Kupferstich und Holzschnitt*, p. 370.

17 **The Shoemaker.** (Bartsch No. 27)

"The chief glory of Ostade is his imaginative draughtsmanship and akin to this his vivid human sympathy and his humor."

Lawrence Binyon.

18 **The Butcher.** (Bartsch No. 41)

From the collection of the Duke of Aremberg.

19 **Peasant Paying His Reckoning.** (Bartsch No. 42)

"More remarkable still is the little plate, *A Peasant Paying His Reckoning* (B. 42). The amount of knowledge, of feeling, for light and shadow, of subtle and sure draughtsmanship in this small etching is astonishing. The problem of painting daylight as it is diffused in a room through the window, which, of all painters in the world, Jan Vermeer and Pieter de Hooch, and, in a different way, Rembrandt and Ostade himself, have most fully mastered, is here attacked in etching, and with extraordinary success. . . .

"None of the etchings quite rivals, in the writer's judgment at least, this little plate."

Lawrence Binyon,

Dutch Etchers of the Seventeenth Century, p. 28.

20 **The Quack.** (Bartsch No. 43)

From the collection of the Duke of Aremberg.

21 **The Family.** (Bartsch No. 46)

From the Alfred Morrison collection.

First state, before the additional shading on the ladder, chimney, the bed, the ceiling, and the doorway.

22 **The Same.** With this additional shading.

- 23 "La Fête sous la Treille." (Bartsch No. 47)

From the collection of the Duke of Aremberg.

- 24 Dance in a Barn. (Bartsch No. 49)

PIETER BOUT.

Pieter Bout was born in Brussels, 1658. He is known to have done only five plates.

"In Spain, where art existed entirely for the service of the Prince of State and Church, where the greatest master felt himself to be more an aristocrat than an artist, the various life of the common people could hope for no comprehension or favorable attention. In the fresh and many-sided artistic life of the Netherlands, especially in free Holland, the black and white art of the seventeenth century in keen competition with painting, attained its greatest triumphs." Kristeller.

- 25 The Fish Market. (Bartsch No. 1)

- 26 The Skaters. (Bartsch No. 2)

From the Boerner collection.

- 27 The Sledge. (Bartsch No. 3)

This impression unfortunately has a tear in the sky.

CORNELIS DUSART (1665-1704).

- 28 The Village Fair.

THE ARCADIAN GROUP

The Etchers of Landscape

"The seventeenth century, which inaugurated so much that is characteristic in modern art, permitted for the first time the recognition of landscape as a subject worthy for its own sake of painting. And feeling for landscape seems to be almost entirely a modern thing.

"Rubens is the first great Northern master who paints landscape with entire and frank abandonment to the subject. . . . Lodowijk de Vadder and Lucas van Uden, his contemporaries, etched landscape for the first time in Flanders. But it was in Holland that it was most abundantly developed. To tranquil, observant natures, such as seem typical of the nation, there was in landscape a strong appeal, a permanent delight. The majority of the Dutch etchers found here their chief material."

Lawrence Binyon.

PIETER BREUGHEL.

- 29 Landscape with Mercury and Psyche.

LUCAS VAN UDEN.

"Lucas van Uden, of the School of Flanders, was born at Antwerp in 1595. He was the son of a painter, who was his first master and whom he very quickly surpassed: being unable to make further progress at home he went into the country and studied directly from nature. He was in the habit of working in the fields from daylight until dark.

"Van Uden has a delicate touch, and his foliage a great deal of movement. His landscapes usually show a great extent of country, with clear skies and distances. . . .

"The prints which this painter has left us and which are usually landscape subjects have all the qualities of his pictures. The exact number of his plates has not been determined. It is the rarest thing in the world to find any considerable number of them together. The greatest collections contain only about twenty or at the most thirty pieces."

Bartsch.

30 Landscape with a Little Bridge. (Bartsch No. 45)

31 The Two Trees. (Bartsch No. 46)

32 The Flight into Egypt. (Bartsch No. 49)

"In sharp contrast to the many Italianized painters of the Netherlands, the landscapes of Lucas van Uden bring the Flemish home again to its right. Vigorous treatment of the trees in the foreground, a delicate haze and tender handling of the distance."

Kristeller, *Kupferstich und Holzschnitt*, p. 354.

CLAUDE GELLÉE OF LORRAINE.

"Claude Gellée was born in 1600 at Chamagne, a village on the Mosel in the Vosges country, then in the ancient province of Lorraine. With the exception of boyhood and two years of wandering, the whole of his life was passed and all of his work was executed in or near Rome. He died in 1682.

* "Claude was indefatigable in his endeavor to get a really solid basis of art training, to penetrate into the inmost secrets of nature.

"Day after day he would be up before dawn and far into the Campagna; heedless of fatigue, he would stay there until after nightfall, noting every phase of dawn, straining to seize the tints of sunrise, sunset, and the gloaming, tints which he would endeavor to match with colors on his palette. Then in his studio or garret he would set to work with palette thus prepared and endeavor to produce a transcript of the facts which he had seen, and which he succeeded in rendering with a veracity which no painter before him had ever obtained. . . .

"It was apparently about 1636 that Claude came

* Sandrart.

under the notice and the protection of Cardinal Guido Bentivoglio, one of the most distinguished prelates of the Roman court and one of the ablest diplomatists of the day. . . . For this influential patron Claude painted two landscapes. This commission proved a turning point in the artist's career. The Cardinal, who was an old and intimate friend of the then Pope, Urban VIII, brought these works under the notice of the Pontiff, and aroused his interest in the young painter. Urban VIII, Maffei Barberini, scion of a great Florentine family, is distinguished in the history of the Papacy mainly for his zeal in fortifying his dominions. . . .

"Claude found another new patron at the Papal court about this time, the Duc de Bouillon. This nobleman, a Huguenot by birth, an elder brother of the great Turenne, had inherited the brilliant military capacity and turbulent disposition and passion for intrigue, which distinguished his father. The sworn enemy of Richelieu, he was implicated in the conspiracy of Cinq Mars, arrested and thrown into prison. He obtained his release and feeling that his life was in danger, in France, he sought refuge in Rome. . . .

"It has been suggested with much show of probability that Claude's attention may have been drawn to etching during his stay at Nancy, by his compatriot, Jacques Callot, the famous engraver and etcher, generous friend and rival of Claude's *patron*, Deruet. Sandrart, too, may have encouraged Claude after his return to Rome in his early efforts at etching. One of the earliest of these efforts would appear to be the plate known as the *Tempest* (No. 33 of the exhibition). It bears the date 1630 and represents an angry sea and a storm-tossed vessel. It is one of the few instances in which Claude has ventured to render nature in one of her fiercer moods. . . . It is in the plate known as the *Brigands* (No. 41 of the exhibition), dated 1633, that Claude first reveals his real skill as an etcher. In the firmly drawn foliage of the trees in the foreground, contrasting with the delicately indicated distance, we detect the touch of the master hand. The next year (1638) saw the production of one of the most successful and best known of Claude's etchings, *The Herdsman* (No. 36 of the exhibition). With the genius of the true poet, Claude has compressed into a few square inches all the charm of Vergil's Eclogues, all the beauties of pastoral life. . . . The same delicacy and luminosity which distinguished *The Herdsman* are displayed in the *Seaport with a Lighthouse* (No. 40 of the exhibition), and even more conspicuously in *Sunrise* (No. 42 of the exhibition). The subject treated is one which Claude loved to paint. It afforded him

scope to display his skill in the rendering of sea and sky. . . . To grapple with this subject in etching was to attack the greatest difficulty of the etcher's art — the rendering of a sunlit sky."

George Grahame, *Claude Lorraine*.

33 **The Tempest.** (Robert-Dumesnil No. 5)

Impression with full margins.

From the Ferdinand Debois collection and two other collections unidentified by Fagan.

On paper watermarked with the *fleur de lys*.

34 **The Dance by the Waterside.** (Robert-Dumesnil No. 6)

Impression with full margins. On *fleur de lys* paper.

See note under No. 42.

35 **The Same.**

Another impression, somewhat more richly printed, without the wide margins. On paper watermarked with the *fleur de lys*.

36 **Le Bouvier.** (Robert-Dumesnil No. 8)

Beautiful impression with full margins. On paper watermarked with the *fleur de lys*. This is usually accounted Claude's masterpiece.

See note under No. 42.

"For technical quality of a certain delicate kind this is the finest landscape etching in the world. Its transparency and gradation have never been surpassed. The most wonderful passages are in the great masses of foliage which have been, as it were, tenderly painted and glazed with the point."

P. G. Hamerton, *Etching and Etchers*, p. 156.

37 **The Draughtsman.** (Robert-Dumesnil No. 9)

38 **The Dance under the Trees.** (Robert-Dumesnil No. 10)

Impression of the early state, before the mountains in the background were removed.

On paper watermarked with the *fleur de lys*. This plate, although not so famous as the *Bouvier*, shows the beautiful Arcadian spirit of Claude's work quite at its best.

See note under No. 42.

39 **The Same.**

Another impression in the same early state, also on *fleur de lys* paper.

40 **Seaport with a Tower.** (Robert-Dumesnil No. 11)

41 **The Brigands.** (Robert-Dumesnil No. 12)

Fine early impression on *fleur de lys* paper. It is exceedingly hard to find a satisfactory impression of this print.

42 **Sunrise.** (Robert-Dumesnil No. 15)

Very beautiful early impression on *fleur de lys* paper.

"Claude shows himself especially masterly in the *Bouvier* (R. D. 8), the *Herd* (R. D. 18) and the *Dancing Shepherds*

(R. D. 6 and 10), and above all, in the *Harbor at Sunrise* (R. D. 15), one of his most beautiful compositions. The delicate mist which the rays of the rising sun are just beginning to pierce, which still hangs over the waters and envelops the figures is represented with surpassing delicacy. As in the *Bouvier*, the warm golden-red light of the evening sun clearly defines the objects, pierces through the foliage, and throws rich, dark shadows, so in the *Harbor at Sunrise* the moist, cool atmosphere of mist; the rising sun shows everything an even gray out of which figures appear with ghostly indistinctness. In this most poetical representation of the different times of day Claude's mastery is absolutely uncontested by any one."

Kristeller, *Kupferstich und Holzschnitt*, p. 424.

- 43 **Departure for the Fields.** (Robert-Dumesnil No. 16)
On *fleur de lys* paper.

- 44 **Mercury and Argus.** (Robert-Dumesnil No. 17)
Early impression, before the plate was retouched, with wide margins. The impressions before the retouch are very rare.

The delicacy of the plate was quite lost in the later state.

- 45 **Herd in a Storm.** (Robert-Dumesnil No. 18)
First state of three.
See note under No. 42.

- 46 **The Same.**
Another impression, somewhat more richly printed. From the Frederick von Nagel and Hansen collections, also duplicate from the Berlin Museum.

- 47 **Time, Apollo and the Seasons.** (Robert-Dumesnil No. 20)
Extremely rare trial proof, before much etched work in the sky. Trial proofs of Claude's plates, like the present example, are of the last degree of rarity. The proof is printed in a delicate brown ink, which gives much the appearance of an original drawing.
From the William Koller collection.

- 48 **The Same.**
The first state.
"This poetic composition, worthy of Poussin, . . . animates a superb wooded landscape, decorated by the vestiges of antique monuments."
Robert-Dumesnil.

- 49 **Shepherd and Shepherdess in Conversation.** (Robert-Dumesnil No. 21)
Extremely rare; first state of five. The tree in the center of the composition reaches almost to the upper border of the plate.

- 50 **The Same.**
The second state of five. The tree has been reduced in height. This state is almost as rare as the preceding.
From the Boerner collection.

51 **The Same.**

The third state. The fortified town which is seen in the middle distance in the two preceding states has been removed. It is only in this changed condition that impressions are to be found as a general rule.

52 **The Rape of Europa.** (Robert-Dumesnil No. 22)

First state of three.

53 **Campo Vaccino.** (Robert-Dumesnil No. 23)

Proof before the final inscription. From the Antonia Brentano collection.

"A view of the Campo Vaccino, which was formerly the Roman forum, taken from the Capitol, but reversed as compared with the painting by Claude, which is in the Royal Museum. At the right, part of the Arch of Septimus Severus, the remains of the Temple of Antoninus and Faustina and those of the Temple of Peace. In the foreground the Temple and the Arch of Titus; in the foreground the Temple of Concord, and in perspective the three columns and architrave, the sole remnants of the Temple of Jupiter Stator and the ruins of the Palace of the Emperors."

Robert-Dumesnil.

54 **The Same.**

Another impression with the full inscription.

55 **Peasants Dancing.** (Robert-Dumesnil No. 24)

An extremely rare piece, in which the biting was not entirely successful, but which, nevertheless, has much of the charm of Claude's finest plates.

SWANEVELT.

56 **The Satyr and the Nymph.**

JAN VAN DER VELDE.

57 **Night.**

NAIWINCK.

58 **Landscape.**

ALLART VAN EVERDINGEN.

"With Allardt van Everdingen (1621-1675) we reach a new element in Dutch landscape. Working under Pieter Molyn at Haarlem, he began by painting marine subjects; and with a view to increasing his knowledge of the sea, took ship on the Baltic. But a storm drove him to Norway; and there for some time, taking advantage of misfortune, he lingered traveling and sketching.

"Before 1645, however—that is, before he was twenty-five, Everdingen was back in Haarlem. He now began to paint pictures from his Norwegian sketches: and to the Dutch public this Northern scenery disclosed a novel charm. Used to wide pastures and ample skies, they found a romantic

strangeness in tumbling streams among rocks and pine-forests, where the sky was shut off by mountain slopes." Lawrence Binyon.

59 **The Great Rock (A Night Piece).** (Bartsch No. 31)

From the collection of August Artaria of Vienna, and another collection not identified by Fagan.

60 **History of Raynard, the Fox.**

A series of forty-three etchings illustrating the poem by Henry of Altmar. Several of these plates are mezzotints, probably among the earliest examples of that form of engraving.

ANTON WATERLOO.

(Born at Lille, 1609.)

"Anton Waterloo attained his principal effect through the delicate representation of the foliage of trees. Granted that many of Waterloo's plates are much the same, still certain ones, in fine early impressions, by their carefully observed lighting and the alluring transparent handling of the shadows in the foliage, make a peculiarly charming impression."

Kristeller, *Kupferstich und Holzschnitt*, p. 363.

"The favorite subjects of Waterloo are forest scenes, in the rendering of which he was a veritable master. One finds here all the truth of nature, especially in the foliage which he represents in the most admirable manner. He rarely chooses a subject representing a great extent of country: a little corner of the forest, part of a brook, the banks clad with verdure, a rock, an isolated village situated on the bank of a canal, a hermitage, these are the subjects which he etched by preference."

Bartsch.

61 **Landscape with a Dog Drinking.** (Bartsch No. 120)

The first state, before the plate was retouched with the burin.

From the collection of the Duke of Aremberg.

62 **The Departure of Hagar.** (Bartsch No. 131)

Early proof, before the plate was retouched with the burin.

JAN BOTH.

"We find here the beginnings of that school of landscape, 'Arcadian' as Bode calls it, which so soon received its fullest and most perfect expression in the large and tranquil art of Claude. . . .

"The most conspicuous and important man in this group is Jan Both. He was a man of Utrecht, where he was born in 1610, and where he died in

1652. Quite young he left the studio of his master Bloemart and traveled through France to Rome. There the soft sunshine of Claude fascinated him and he began to follow in the footsteps of that famous painter. . . .

"From Claude, Both had learned how to produce, with a nice management of the acid, an exquisite softness in his distances. The atmosphere is limpid and bathed in sunshine, and the foregrounds are suggested with that light touch and selection of detail which are first requisites in an etching."

Lawrence Binyon.

"One cannot but admire the beautiful lighting of them and the manner in which the sunlight is made to pierce through the foliage and, finally, the perfect finish of his work in which it is impossible to detect any trace of effort."

Bartsch.

63 Landscape with a Woman Riding on a Mule.

(Bartsch No. 1)

Early proof before the number. This and the three succeeding pieces form a set.

64 Landscape with an Ox Cart.

(Bartsch No. 2)

Early proof before the number.

65 The Great Tree.

(Bartsch No. 3)

Early proof before the number.

66 The Two Mules.

(Bartsch No. 4)

Early proof before the number.

67 A Stone Bridge.

(Bartsch No. 5)

68 The Ferry.

(Bartsch No. 7)

69 Two Cows by the Waterside.

(Bartsch No. 8)

The Etchers of Pastoral

"While landscape thus occupied the talent of so many Dutch painters, a certain number struck out a branch apart, choosing subjects that may briefly be called pastoral. For these men a foreground of cattle, the goatherd or the shepherd with his flock, was of greater interest than the background of often quite conventional scenery.

"As in painting, so in etching. A certain group of men etched nothing but animals, with now and then a landscape. Of these the chief are Paul Potter, Claes Berchem, Adriaen van der Velde, Karel du Jardin.

"This love of the domestic animals for their own sake in art seems native and almost peculiar to Holland. . . . The glory and excitement of the chase, so magnificently put on canvas by Rubens . . . are absolutely alien to that brooding intentness, as alert to catch every curve in the attitude of cattle rising or lying down, as subtle to penetrate to their mysterious non-human existence, so distant and aloof, pervading Potter's art.

"It is a mood which fuses the mind into the life it watches, till the delight of cool running water to the cattle, as they plunge in from the hot fields, is as intimately felt as the joy of battle in their charging hounds, which is merely reflected human feeling, is felt by the painters of the hunt. . . .

"Now, for the first time, the artist disengages himself from the point of view of man, and effaces himself before the dumb life he contemplates." Lawrence Binyon.

PAUL POTTER.

"The greatest animal painter Holland has produced, Paul Potter (1625-1654), shows himself almost as great in etching as in painting. The outward characteristics of the animals are given with most amazing truth — the peculiar growth of the hair of each particular animal and of the different parts of the same animal, the hard polish of the horns and the soft, moist shininess of the muzzle are expressed with the simplest possible means. Equal fame as animal painters and etchers may be claimed by Karel du Jardin and Adriaen van der Velde. If perhaps their realization of different surfaces is less striking; on the other hand, du Jardin surpasses Potter in composition and general arrangement, and van der Velde may be called the first of all animal painters in his masterly suggestion of color and the depth of his tones, particularly worthy of admiration is their deep comprehension of the mental life of the animal, its habits and its adventures, the limitation of its comprehension, also the idyllic mood of the landscapes."

Kristeller, *Kupferstich und Holzschnitt*, p. 369.

70 The Shepherd.

(Bartsch No. 15)

NICHOLAS BERCHEM (CLAES BERCHEM).

"He was born at Haarlem, 1620. . . . He studied under Jan van Goijen and with Weenix. The pictures he painted in the early part of his life have some resemblance to the works of Weenix, although he touched with more delicacy; and, like the pictures of that master, they represent seaports and embarkations. He afterward formed for himself a different and a more interesting manner, representing landscapes of most delightful scenery, en-

riched with architectural ruins, and decorated with charming groups of figures and cattle. . . .

"This celebrated artist has also amply contributed to the portfolios of the collector, by the numerous exquisite drawings and etchings he has left us, of which the latter are executed in a much more finished manner than we are led to expect from the point of a painter. . . . He died in Amsterdam in 1683."

Bryan, *Dictionary of Painters and Engravers*.

"Berchem's handling of the sunlight which envelops his figures and shimmers in the delicately etched distance is so shining and at the same time so beautifully blended that one readily forgives the occasional uncertainty or conventionality of the drawing."

Kristeller, *Kupferstich und Holzschnitt*, p. 366.

71 **Shepherd Playing a Flute.** (Bartsch No. 6)

This print is noted by Bartsch as being very rare.

72 **The Herd at Rest.** (Bartsch No. 10)

This proof comes from the collection of William Esdaile (who seems to have bought it at the sale of some earlier collector named Baker). It later went into the Morant and Alfred Morrison collections.

73 **The Three Goats.** (Bartsch No. 50)

This and the six succeeding pieces are very early proofs, before a number which was later added in the lower left corner. In this later state the plates have been retouched with the burin and lose much of the beauty and freshness of early proofs like the present ones.

These seven prints are all duplicates from the Rijk's Museum at Amsterdam.

74 **A Ram Standing.** (Bartsch No. 51)

75 **A Ram and a Goat.** (Bartsch No. 52)

76 **A Goat Seen from Behind.** (Bartsch No. 53)

77 **Two Goats and a Kid.** (Bartsch No. 54)

78 **Two Goats with Large Horns.** (Bartsch No. 55)

79 **Three Hunting Dogs.** (Bartsch No. 56)

KAREL DU JARDIN.

"Karel du Jardin, the most celebrated pupil of Nicholas Berchem, was born in Amsterdam in 1635. He went early to Rome where his pictures had an immediate success and brought high prices.

"There exist fifty-two plates by this excellent artist, animal subjects and landscapes, which were engraved between the years 1652 and 1660. It is

remarkable that the plates done in these years were much better than those done later on, not only for the beauty of the drawing but also for the lightness of the touch, and one is astonished to see from these same prints to what high degree of perfection du Jardin had already attained at seventeen years of age. . . .

"The forms, attitudes and movements of the animals are all realized with the most striking truth. His sheep and goats show the same tendency, and it is only the most severe critics who could find in these latter a trace of conventionality. In any case it is incontestable that the prints by du Jardin merit the first rank among the fine prints which had been produced by painters of his day and if some have done better landscapes than he, he has scarcely been surpassed in the subject of animals, in which the realization of the characteristics of the different animals and the delicate but vigorous touch are equally admirable." Bartsch.

"Karel du Jardin is more truly an etcher of animals than is Berchem. He surpasses Berchem in the sureness of his drawing and in the depth of his sentiment. The undertone of melancholy, which rules in his etchings as well as his paintings, is peculiarly charming. The nobility of his forms and the depth and warmth of his shadows give greater seriousness to his work."

Kristeller, *Kupferstich and Holzschnitt*, p. 366.

80 **The Mules.** (Bartsch No. 2)

First state of four.

From the collection of Joseph Crawhall, 1852.

81 **A Goat with Two Sheep.** (Bartsch No. 7)

First state of four.

From the Julian Marshall and Alfred Morrison collections.

82 **Four Sheep.** (Bartsch No. 14)

First state of four.

From the collections of Julian Marshall and Alfred Morrison.

83 **Shepherd behind the Tree.** (Bartsch No. 23)

Before the plate was reduced in size.

84 **Oxen near a Post.** (Bartsch No. 24)

First state of four.

From the Julian Marshall and Alfred Morrison collections.

85 **The Shepherdess Talking to her Dog.** (Bartsch No. 31)

From the Julian Marshall and Alfred Morrison collections.

From the collections of Jean François Gigoux and Alfred Morrison.

JOHANN HEINRICH ROOS.

"Johann Heinrich Roos was born at Otterdorf in the Palatinate in 1631. It is not known at exactly what time he went to Amsterdam, but he was nine years old when Julien du Jardin, a historical painter, bound him to an apprenticeship of seven years. From this first master he passed into the atelier of Adrien de Bye, where he perfected his talent which from that time on put him in the rank of the most famous painters of animals and landscapes. In 1671 he moved to Frankfort. In 1685 his house was burned and Roos lost his life in the fire.

"We do not know exactly how many plates he engraved. Those we have catalogued, thirty-nine in number, make us recognize Roos as an artist who, in his particular field, was never perhaps surpassed. His animals are very striking by the truth with which their different characteristics are expressed and the naturalness of their attitudes, however difficult these may be. In examining the work of his needle one must admire the work of a consummate artist. . . . No one has ever known so well how to represent sheep, varying the style to suit the different parts of the animal and all indicated with the most striking truth and sincerity.

"It greatly adds to the beauty of these groups of animals that Roos has placed them in such charming settings: a beautiful landscape, fine trunk of an old tree, a hedge, antique ruins, a plant with large leaves in the immediate foreground, always well disposed and etched in the most spirited manner, render these fine plates still more interesting and raise, so to speak, each of them to the perfection of a picture the components of which are absolutely satisfactory."

Bartsch.

87 A Group of Five Sheep.

(Bartsch No. 23)

First state, before the number. An unusually beautiful impression, which shows to full advantage the marvelous delicacy of Roos's biting, especially in the distances.

From the unidentified collection, Fagan No. 197.

88 Sheep near a Column.

(Bartsch No. 25)

Early proof before the number and before the inscription.

89 Sheep at the Foot of a Tree.

(Bartsch No. 30)

Beautiful impression of the first state, before the number.

From the Alferoff and Boerner collections.

90 A Family of Goats.

Not described by Bartsch.

DIRCK STOOP.

"Direk Stoop, a Dutch painter and engraver, was born at Utrecht, about 1610. He was the son of a glass painter, William Jansz van der Stoop, and painted cavalry engagements, hunting scenes, sea-ports, still life pictures and altar pieces, which in his time were valued very highly. He lived for a time at Lisbon, where he became painter for the court and went with the Infanta Catherine to London. He returned to Utrecht in 1678 and died there in 1686."

Bryan, *Dictionary of Painters and Engravers*.

"It is not known exactly how many plates Stoop etched. Those which are the most sought for are *The Horses*, a series of twelve plates, which he executed in 1651. . . . These prints show a delicate and spirited style and are drawn with excellent taste and expression."

Bartsch.

91 Two Horses at a Trough. (Bartsch No. 8)

From the Alfred Morrison collection.

92 A Horse Tied to a Tree. (Bartsch No. 9.)

From the Alfred Morrison collection.

93 A Horse at a Hay Trough. (Bartsch No. 11)

From the Alfred Morrison collection.

ANONYMOUS.

94 The Cavalier.

C. MOYAERT.

95 Cows and Sheep.

JAN VAN DER MEER.

96 The Ewe with Lambs. (Bartsch No. 2)

WENCESLAUS HOLLAR.

"Wenceslaus Hollar, a celebrated engraver, was born at Prague in 1607. He was of an ancient family and was well educated by his parents with the intention of bringing him up to the profession of the law; but not liking that pursuit and the civil commotions of his country breaking out, by which his family was plundered of everything at the taking of Prague in 1619, he had recourse to his disposition for drawing, and having taken refuge at Frankfort, he became a pupil of Matthäus Merian. . . . The Earl of Arundel, who was sent as ambas-

sador to Ferdinand II, in 1636, met him at Cologne, and recognizing his genius, took him at once into his employment, and upon his return to England from his embassy in 1637, he brought Hollar with him. . . .

“His labors were now interrupted by the outbreak of the Civil War, in which he took part with the Royalists, and he was made prisoner at Basing House in 1645. On obtaining his liberty he went to Antwerp, whither the Earl of Arundel had withdrawn, and taken with him his valuable collection. Hollar resided at Antwerp some years and continued to engrave from the pictures of his patron, but upon the death of the latter he was under the necessity of working for the print-sellers of Antwerp for a very small remuneration. Not meeting with encouragement, he ventured to return to England in 1652, where, though he met with employment, the low prices received for his works barely afforded him a subsistence.

“The restoration of Charles II brought back several of his friends, but the plague and the fire of London put a stop to all pursuit of art, and Hollar was reduced to a state of indigence and distress, from which all his perseverance could never after release him. . . . He died in London in 1677, reduced to such a state of penury, that when in his last illness the bailiffs entered his room to take possession, the bed upon which he lay was the only piece of furniture remaining.”

Bryan, *Dictionary of Painters and Engravers*.

- 97 **Tobit and the Angel.** (Parthey No. 75)
After Adam Elsheimer.
- 98 **Spring.** (Parthey No. 606)
Pendant to the succeeding.
- 99 **Winter.** (Parthey No. 607)
Pendant to the preceding.
- 100 **Charles II as a Boy.** (Parthey No. 1439)
- 101 **Marguerite Lemon.** (Parthey No. 1456)
After Van Dyck.
One of Hollar's most beautiful prints.
- 102 **Hieronimus Weston, Earl of Portland.** (Parthey No. 1483)
After Van Dyck.
- 103 **Maria Stuart, Countess of Portland.** (Parthey No. 1484)
From the collections of Louis Galichon and Ambroise Firmin-Didot.
- 104 **The Masked Lady.** (Parthey No. 1790)
Pendant to the succeeding.

105 *The Veiled Lady.* (Parthey No. 1792)

Pendant to the preceding.

106 *The Muffs.* (Parthey No. 1951)

One of the most wonderful things ever done in still life.

GIOVANNI DOMENICO TIEPOLO.

Giovanni Domenico Tiepolo, the son of Giovanni Battista Tiepolo, was born at Venice about the year 1726. He was instructed by his father and painted some historical subjects for the churches at Brescia. He accompanied his father to Spain and assisted him in the palaces at Madrid. He died in Spain in 1804.

107 *The Flight into Egypt, with an Archway.*

108 *The Flight into Egypt, with a Statue.*

109 *The Holy Family Resting under a Pine Tree.*

110 *The Virgin Seated by the Cradle.*

111 *Angels assisting the Virgin to Descend a Mountain.*

112 *St. Joseph Adoring the Virgin.*

113 *Flight into Egypt, with a Palm Tree.*

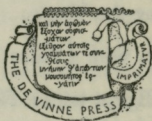
114 *The Flight into Egypt with a Flock of Sheep.*

115 *The Flight into Egypt.*

The small upright plate.

116 *The Flight into Egypt, the Holy Family Crossing a Bridge.*

An upright plate.



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